CHAPTER V

TERRACOTTA

The development of an industry depends on the availability of necessary raw materials to feed it. The production of terracottas (baked clay figures) in India on a wide scale may be attributed to the abundance of good clay available in the plains of this country. Several ancient sites of Uttar Pradesh have yielded hundreds of terracotta figurines, plaques, etc. because clay was available in plenty in the Gaṅgā-Yamunā doab. It is a well-known fact that the major portion of the Allahabad district falls within this area. The principal terracotta yielding sites in the district are Kausāmbī, Jhusī, Lachchhāgir and Bhītā. There was a flourishing terracotta industry at these places for a considerable long time.

The prolific output of clay objects at the above-mentioned centres shows that terracotta art was very popular in this region.

The terracotta is one of the foremost mediums of Indian plastic art. Till the first quarter of 20th century terracotta figurines were not regarded as a source material for Indian History. Their place was much inferior to sculptures, coins,
seals, sealings and inscriptions.

The terracotta objects recovered from different ancient sites of the district offer a wide range of subjects and types. These include images of various gods and goddesses and objects pertaining to day to day life.

Like the present day custom of the preparation of clay figurines of gods and goddesses on the occasions of various festivals, in ancient India also this practice was well known.

The technique of preparing modelled and moulded terracotta types varies from one centre to another in accordance with the local nature of clay and traditions. For instance, the Śuṅga plaques of Kauśāmbī are thin and hard and have a thin coating of powdery clay on their surface. It may, however, be stated that very few distinguishing features are available in the specimens of particular sites.

The dating of early Indian terracottas presents many difficulties. The 'ageless types' have been noticed at Mohen-Jo-daro, Harappa and Chanhu-daro. These are the most ancient sites of Indian civilization. The 'ageless types' in different techniques, also occur at Kauśāmbī, Bhita and Jhūsi, the three principal sites of Allahabad district.

The terracottas of north India can be placed under the following categories-

(1) Archaic, Primitive, ageless or timeless (2) Maurya (3) Śuṅga, (4) Kuśāna and (5) Gupta.
Ageless or primitive terracotta figurines were essentially modelled by hand.

The Maurya figurines were partly moulded and handmade.

The terracotta figurines of Suṅga Kārṣṇa period (2nd-1st century B.C.) were ordinarily turned out from moulds. The clay plaques of this period are well fired. The plaques represent various subjects. The principal type is a female figure, wearing elaborate headdress and heavy jewellery. The headdress is composed of double rolls, usually parted in the middle and held up by decorated fillets or chains. On the head rolls of some of the figures five symbols are attached, viz. a goad, an object like trisūla, a flag, an arrow and perhaps a Vajra. In some types an ornamental ribbon emerges from the either roll and falls on either side of the head.

The Saka-Kuśāṇa period (1st to 3rd century A.D.) ushered a significant stage in the development of terracotta art. The delicacy and variety of Suṅga terracotta art disappeared during the Kuśāṇa period. Some superbly modelled Kuśāṇa terracotta heads have been found at Kausāmbī.

During the Guptā period various branches of fine arts attained perfection. Terracotta art, too, reached a stage of excellence during this age. Heavy features, which characterized the Kuśāṇa terracotta types, disappeared with the end of foreign rule.
Very few terracottas of the post-Jupta and medieval periods are available from our region. The latter are poorly modelled and lack aesthetic qualities. The details of the important terracotta figurines found in the Allahabad district are given hereunder. Unless otherwise stated, these types are from the collection of the Allahabad Museum.

ARCHAIC, AGELESS, TIMELESS

A - Female types

1. FEMALE BUST

BHILÁ - Size - 6.5 x 7 c.m., Reg. No. 4720.

The figurine is hand modelled. It has slit mouth and raised perforated eyes. The ears are indicated by circular clay pellets with small holes in the centre. The figure has stump-like hands stretched to the sides. Breasts are prominently indicated. She wears a torque composed of small applied perforated ringlets with an applied perforated rectangular pendant in its centre. The hair are arranged above in a high loop and are tied with a flat bani.

2. FEMALE BUST

BHITÁ - Size - 6 x 5 c.m., Reg. No. 4364.

The figurine is hand modelled. Mouth indicated by a slit.
Breasts are pointed but undeveloped. Eyes and ears not indicated. An irregular plain halo is indicated behind the head. Stumplike hands partly lost.

3- **FRAGMENT OF A PLAQUE**

Jhūśī, Size- 8.5 x 7 c.m., Reg.No. 5092.

The plaque contains a crude headless female figure with unusually long legs. The breasts are shown near the thighs. She holds an animal which is crawling on her right leg. Her left hand rests on the head of a dwarfish female figure standing on the left. The eyes and breasts of the dwarf figure have been indicated by applied ringlets. The upper part of the plaque is broken.

4- **STANDING FEMALE FIGURE**

Jhūśī - size = 7.5 x 4.5 c.m., Reg. No. 5170.

The face of the figure is tilted upwards. Punched clay pellets indicate eyes. Mouth is not shown. The nose ridge has come out by pinching the face. It has pointed breasts and stumplike hands. The legs are stretched to the sides. The torque and the necklace is shown by incised dots. There are grooved lines on her left arm as well as the waist region. The arms and legs are broken.

5- **FEMALE BUST**

Kausāmbī, size= 7.5 x 6 c.m., Reg.No. 3877

The eyes and the mouth of the figurine are indicated by
incised lines. The nose ridge is formed by pinching the face.
Two horizontally incised lines on the neck and several vertical
lines a little below it probably indicate the torque. The undeve-
doped breasts are indicated by round applied pellets grooved in
the centre. The arms and part below waist is lost. The head is
damaged. Executed in light grey clay.

6- FEMALE TORSO
Kausāmbi- Size- 10 x 8 c.m., Reg. No. 2329.
The woman has prominent breasts. Her right hand rests on
the abdomen and the left placed on the waist. She wears a flat
applied torque which lies on her prominent breasts. The torque,
armlets and bracelets are decorated with tiny grooved dots. The
girdle is indicated by three horizontal lines, the intervening
space in between them being covered with incised dots. Her head
and part below thighs is lost.

7- FEMALE BUST
Kausāmbi- Size- 7 x 5.5 c.m., Reg.No. 1025.
The figurine has a pinched nose on the face and a slit
mouth. The lozenge shaped applied eye pellets have incised
lines. The earrings are shown by round grooved clay pellets.
An applied disc above the head probably represents some forehead
ornament. The lump of clay behind the head probably represents
braid. A plain clay strip on the neck indicates torque. She has
pointed breasts.
8. **Female Bust**

Kausāmbī- Size - 11 x 9 cm., Reg. No. 1793.

She appears to be seated but her legs are not shown. Both of her hands are placed on her breasts. She wears triple applied bracelets and a torque decorated with incised lines and dots. Her face is tilted and lifted towards the right. The face of the figure is mould made indicating Kuśāṇa features.

9. **Seated Female Figure**

Kausāmbī- Size - 28 x 12.7 cm., Reg. No. 1034.

She holds a star shaped child on her left arm. There is an applied broad torque on her neck. An ārṇa mark decorates her forehead. The breasts are prominent and her face betrays hold expression.

The female figurines described above represent the mother goddess whose worship was widely prevalent in ancient times. The archaic figures are entirely modelled by hand in every age. Their distinct iconographic aspect is uncertain. The outstanding features of such figurines is the applied and punched decoration. Generally the breasts collar, necklace and girdle are found in applique technique. Applied eyes and prominent breasts which are common features of mother goddess types from Kausāmbī, Shītā and Jhūsī, are rather rare at Aḥīchhnatā and Mathurā (1).

The above mentioned type constitute stray finds from the old mounds of the district and their dating becomes a problem. Some of the figurines discovered at Aḥīchhnatā have been
assigned to a period between 300 and 200 B.C. (2). At Vaisali, however, similar types recovered from period II stratum have been assigned to a long period ranging from 600 to 200 B.C. (3).

B - MALE TYPES

The male figures in archaic style have also been discovered from the various sites of the district. Some of them probably represent contemporary male gods. A few of such specimens are being described hereunder.

10 - MALE BUST

Bhita, Size - 6.5 x 5.5 c.m. Reg. No. 4211.

The eyes and mouth indicated by a slit on applied clay pellets. It has a thick nose and receding forehead. The figure has a pointed cap on his head and wears an applied double stranded necklace which is partly damaged. The hands of the figure are lost.

11 - MALE FIGURE

Jhūsī - Size - 9 x 5.5 c.m., Reg. No. 4726.

The man places his right hand on his thigh. The left hand is lifted against the chest. Probably the man was shown riding an animal but the latter is lost now. Hair are arranged upward forming a plain broad projection. Eyes and mouth of the figure are not indicated. The nose has been shown by pinching the clay. Legs and part of left hand broken.
12. **MALE FIGURE**

Kausāmbi- Size = 3.5 x 5.5, Reg. No. 4482

The upper part of the body is slightly bent forward. His mouth is slit and nostrils grooved. He has round incised eyes. The hair are also indicated by incised lines. His right hand rests on the chest and the left on the abdomen.

13. **MALE FIGURE**

Kausāmbi- Size= 5 x 3.6 c.m., Reg.No. 969.

He has a pinched face with a high nose ridge. Eyes and mouth have not been indicated. His stump like hands are stretched to the sides. Hands and short legs are pointed at the ends. This featureless type termed as 'star' shaped is prolific at Kausāmbi and Bhītā in the allahabad district.

14. **SEATED MALE FIGURE**

Kausāmbi- Size= 28 x 14.5 c.m., Reg.No. 1033.

The man holds a cup (damaged) in his left hand and some object (probably a purse) in his right hand. The man has a long face prominent nose and a headdress resembling a naga hood. His hair are dressed back side in three braids. The elongated ears hold cup shaped earrings. A decorated scarf emerging from his left shoulder crosses his chest region and ends near the right armpit.

**NAIGAM: A MALE AND FEMALE TYPES**

The figurines of this type have goat like features, and
dangling ears with pierced holes or slit marks. Below the hooked nose the mouth is invariably indicated by a deep cut slit. The projecting topknot on the head contains one or two suspension holes. The hands and legs of such figurines are indicated by a spoonlike depression.

V.S. Agrawala identifies this type with god Harinaigamesa on the analogy of similar figurines found at Mathura. According to him, originally he (Naigamesa) was invoked as the presiding deity of child birth and considered another form of the god Skanda under the name of Naigameya (4). He identifies the male goat headed type with Naigamesa or Naigameya or Skand and female counterpart with 'Garbhi', consort of Skanda.

At Ahichchhatra this peculiar type occurred in Stratum IIIb and IIIC corresponding to the period A.D. 450-650 (5). At Vaisali it occurs in the upper level of period IV corresponding to the period A.D. 200 - 600 (6). At Bhitari Marshall found two female types in buildings No's 19(a) and 50 to which he assigned Kuṣāṇa and Gupta period respectively (7).

A few specimens of the Naigamesa type are described below-

MALE GOAT HEADED FIGURE (NAIGAMESA OR NAIGAMEYA TYPES)

16. STANDING FIGURE-TORSO

Jhūsi- Size- 14.2 x 8 c.m., Reg.No. 4629

Unfortunately the head and right hand of the figure is lost. The surviving left arm ends in shallow cup like depression.
The hip region of the figure is broad and flat. A small incised dot indicates the navel. The feet are without fingers.

16- **STANDING FIGURE**

Kausāmbī- size 14 x 7.5 c.m., Reg.No. 4124.

The figure has goat like face, hooked nose, slit mouth, long gashed ears and pointed hair crest on head. Eyes are not indicated. The pinched noseridge is unusually high. The end part of right hand and the right leg contain shallow spoon like depressions. The left hand and the leg of the figure is missing.

**FEMALE GOAT HEADED FIGURES**

17- **FEMALE BUST**

Jhūsi Reg.No. 2575. -size 7 x 7 c.m.

The female has goat like facial features; hooked nose, deep slit mouth and elongated ears with double slit marks. There is one suspension hole in the projecting crest at the back of the head. Hands stretched to the sides are broken. The breasts are heavy.

**VOTIVE TANKS**

18- **VOTIVE TANK**

Kausāmbī- size 28.5 x 18.5 c.m. Reg.No. 4788

It consists of three male figures seated against a walled enclosure. These figures hold various musical instruments in
their hands. The figure on the extreme left side holds a double 
windpipe in his hands. The central figure is beating a drum 
placed on his thighs. The figure on the extreme right holds a 
drum under his left armpit. In the right hand he probably holds 
a stick for striking the drum.

The eyes and ear discs of the two figures are indicated by 
circular applied grooved pellets of clay. Nose of both the 
figures is pinched and mouth is slit. The central figure is 
wearimg an applied plain collar which is touching the drum while 
the figure seated on the extreme right has a scarf hanging from 
the left shoulder to the abdomen.

These votive tanks were for the first time noticed in the 
year 1915-16 at the site of Sirkap at Taxila (8). A number of 
other sites (9) have yielded votive tanks of various types (10). 
It is interesting to note that similar tanks called 'Yama-Pukur' 
are still dedicated by maidens in Bengal to Yama, the god of 
death. The special characteristics of these tanks is the presence 
in or on them of aquatic animals, birds and lamps, the whole 
together symbolising the four elements, earth, air, fire and 
water (11).

The type appears to be of Scytho-Parthian origin and has 
come to India in the early centuries of the Christian era (12).

MUSICIANS

Several figures representing musicians have been found at
the sites of the Allahabad district. These are all handmade and represent foreign types. Such figurines discovered at Ahichhandrat (Bareilly) (13) have been assigned to a period between 100-200 A.D. These types are identical figurines of musicians seated inside the votive tanks. Some of these male and female examples are described below.

19- **MALE BUST**

Kausambi - Size - 10 x 7 c.m., Reg. No. 2999

The face of the figure taken out from a shallow mould is rather longish. He wears a pugree indicated by raised lines. Nose damaged, eyes bulging and mouth opened. The neck ornament is indicated by deeply cut grooves. Both hands of the man are bent and joined in front at the chest. The man holds a drum under his left armpit. The fingers of the figure are shown by grooved lines. Legs lost.

20- **FEMALE BUST**

Kausambi - Size - 9 x 5 c.m., Reg. No. 1806.

The face of the woman is pinched and raised above. Mouth is slit. Her eyes and ears are shown by applied clay pellets. Each ear has a pin hole. The torque is indicated by incised decorations. The woman plays a drum kept at her abdomen.

**THE MOULDED TYPES (B.C.200 to A.D.100)**

This group comprises figures, both male and female produce
completely from a mould. These types are secular and religious and are datable to a period between 2nd century B.C. and 1st century A.D.

These figurines usually stand erect or shown in the tribhanga posture. They wear elaborate headdresses composed of two rolls parted in the middle and decorated with fillets, ribbons and pearl strings. Some of them have five auspicious symbols. A trisula, ankuśa (goad), parasu, vajra, bāna (arrow head) and a dhvaja (banner), inserted on the head roll. They wear a torque, necklace, armlets, puffed up bracelets and multi-stringed girdles. The saris of the females are held up at the waist by an ornamental patake falling in between the legs. The earrings are shaped like discs and buttons and are shown frontally or sideways. Some of the females wear earrings in two different styles, one placed frontally and the other stretched to the side.

The mould made plaques contain a wide variety of subjects like the figures of deities, men, women, amorous couples, dancers, attendants, wrestlers, jesters, fan and chauri bearers as well as social and cultural scenes.

In some of the plaques the background is found studded with small rosettes and a raised border along the ridge.

A few important mould made figurines and plaques from various sites of the Allahabad district are described below-
21. MITHUNA PLAQUE

Jhūsī - Size - 7 x 7.5 c.m., Reg.No. 4606

The plaque shows a male on the left and a female on the right side. The man holds in his right hand a lute. He wears a turban with a portubrance on the left side, covering mass of hair and resting on a globular core and a beaded necklace and a girdle. An ornamental scarf covers his right arm.

The woman wears an elaborate headdress. Her hair is held up by a double pearl string terminating at the sides in circular rings. The headdress is formed of two lateral masses of turban flanking a central boss stamped with a floral design. There were three sacred symbols stuck on the left side roll. Two of the symbols are broken and only the third one (āṅkuśā) has survived.

Dr. V. S. Agrawala classifies such types of Mithuna plaques in two sub-types: (1) an earlier sub-type of the proper Mithuna or man and woman figures and (II) a later sub-type in which the male and female figures show affinities with the stone figures of early Indian art and may be styled the Sampāti or Husband and wife sub-type (14).

The date of such types is 200 B.C. to 100 A.D.

22. STANDING FEMALE

Kauśāmbī, 2nd century B.C., Size - 25.8 x 10.6 c.m.
Reg.No. 5158

The plaque preserves a woman standing erect on a full blown lotus with her feet placed side ways. She wears a closefitting
transparent sari exposing the part below knees bare. On her back hangs an ornamental shawl which is visible only behind the knees. Her elaborate headdress consists of two lateral masses parted by a central boss bound by ribbons decorated with square accessories. Five symbols an ankuśa, paraśu, vajra, būma and dhvaja are pinned on the right side roll and five curved ears of corn or leaves on the left. There are rows of beaded chains above her forehead. She wears a round plaque earring decorated with tiny circles from which hang chains of beads in her right ear. The left ear has a pendant from which also hangs a many stranded beaded chain. The woman wears a thick torque, a girdle, puffed up flowery bracelets and anklets. Below the breasts are seen several strings of beads tied to a flat belt and reaching the waist girdle. She holds a round object in her lowered right hand. (PL XX.Fig.1)

23- **STANDING FEMALE**

Kausāmbī, 2nd century B.C., Size- 13.5 x 5 c.m.

Reg. No. 2540

The plaque depicts a lady standing with its left knee bent. Her face is roundish and she wears an elaborate turban consisting of two rolls supported by beaded chains. The roll on the left side of her head is larger in size than the right side one. Five auspicious symbols are stuck to the roll on the right side.

Three beaded chains lie on her forehead. She wears round earrings decorated with rosettes. One of her earrings is shown frontally and the other sideways. She wears a torque, a necklace,
puffed up bracelets anklets and three stranded girdle. She claps both of her hands in front, the meaning of which remains unexplained.

24- **ŚRI LAKSHMI**

Kausāmbī—2nd century B.C. Size 13.5 x 7 c.m.
Reg.No. 2519.

The plaque shows Lakshmi standing on a full blown lotus flower issuing from a tank enclosed by a railing. There are several flowers in the tank. She holds a lotus creeper in her upraised right hand; the left resting on the hip. She has elaborate headdress. On the left roll of her headdress there are pinned ears of corn and on the right the usual five auspicious symbols. She wears a torque, bracelets, anklets and a girdle. Her sari is held up by the girdle.

The plaque is triangular and its left lower corner is broken. (PL. XX Fig.)

25- **GAJAŚ LAKSHMI**

Kausāmbī—2nd century B.C., diam. 4 c.m., Reg.No. 5206.

The circular plaque shows the goddess standing on a lotus flower in the centre. On either of her sides stands an elephant on a full blown lotus flower anointing her with water jars held in their raised trunks. Her right hand touches the earring and the left rests on the hip. She wears an elaborate headdress.

A most popular deity of the Hindu pantheon Lakshmi
has been represented in Indian art from very early times. Her earliest representation occurs at Bharhut and Sānchi. She is sculptured in the form of Gaja Lakshmi on a torana lintel from Kausāmbi housed in the Allahabad Museum (Reg.No.65). She has also been pictured on several Kausāmbi coins datable to 2nd century B.C.

26- **FEMALE BUST**

Kausāmbi- 1st century B.C., size- 6x5 c.m.

Reg.No. 4767.

The top part of a plaque depicts a woman with both of her hands clasped above head as if she was in a dancing pose. Her headdress consists of two rolls parted in the middle by a central boss with floral design. From central boss emerge two decorated ribbons which hang on either side of the face of the woman. She wears round earrings, a broad torque, armlets, a necklace and puffed up bracelets. Her head is slightly tilted to right.

27- **FEMALE BUST**

Kausāmbi- 1st century B.C., size- 7.5 x 6 c.m.

Reg.No. 2560.

The upper part of a plaque contains bust of a female. She holds the stalk of a lotus flower in her right hand. Her hair are arranged in two rolls, the right one being supported
by four ribbons decorated with rosettes. The roll on the left contains two lotus flowers on the top and a ribbon decorated with rosettes. A double stranded beaded chain on the forehead has lotus shaped terminals near her ears. She wears circular earrings decorated with circlets from which also hang four beaded chains. She wears a flat torque stamped with rosettes and a triple stringed necklace.

28- STANDING FEMALE

Kausambi - 1st century B.C., size 10.4 x 6 cm.
Reg. No. 2506.

The plaque depicts a standing female figure on the right facing left. A dwarfish female attendant is showing her a mirror. This is indeed an interesting toilet scene.

29- FEMALE BUDD

Kausambi - Early 1st century A.D., size 6.2 x 6 cm.
Reg. No. 2514.

The hair of the figure are arranged in two rolls and supported by ribbons. The mass of hair on the right is larger than the left one. A beaded chain lies along her hair ridge. She wears a circular earring in her right and a triangular shaped one in her left ear. She wears a torque, a chain containing a pendant flanked by reversed triratna shaped pendants and a necklace. In her right hand she holds the handle of an object possibly a fan or a lotus flower.
30- **MITHUNA**

*Kausāmbī - 1st century B.C., Size 10.5 x 8 c.m.*

*Reg. No. 5012.*

The plaque shows an embracing couple seated on a chair and or sofa with arms/lathed turned legs. The headdress of the woman is ornamental and slightly tilted to the right. She wears a torque, bracelets, two stringed girdle, a sari up to knees and anklets. She is seen touching the left earring.

The headdress of the man is coiled to the left. He wears suspended earrings, a long tripple stranded necklace of beads and a short dhotī. The man touches the beaded girdle of his consort with his right hand. His left hand is flung across the neck of the woman.

The feet of the couple rest on an ornamental foot-rest placed on the ground. The back ground of the plaque is littered with the rosettes of various sizes. (*E X X Fig. 3*)

31- **MITHUNA FIGURES**

*Kausāmbī - 1st century B.C., Size 13 x 6 c.m.*

*Reg. No. 5196.*

The plaque depicts a couple in embracing attitude. Their heads are tilted in opposite directions but chins touch each other. The woman holds in her hand the scarf of the male hanging from his shoulder. The man is seen touching her girdle
with his right hand. Both fling their hands around the neck of each other.

The woman wears circular earrings, a double stranded necklace, bracelets, anklets, triple stranded girdle and a sari. The man wears a headdress supported by plain fillets, round earrings, a torque, bracelets and a dhoti reaching his knees.

32- **AMOROUS COUPLE**

Kausambi- 2nd century B.C., size- 7.5 x 6 c.m.

Reg.No. 5236.

The plaque contains four standing figures in all. In the centre stands a couple holding each other. Their cheeks are joined together. The man stands on the left and the woman on the right. The left hand of the man is flung across the back of his consort supporting the upraised left hand of the lady at the elbow. His right hand rests on the girdle of the woman. The right hand of the woman is flung behind the neck of the man.

The woman holds something probably a jar on her upraised left hand. She has coiled hair and wears round earrings, a torque, bracelets, anklets and a triple stranded waist girdle from which hang beaded chains reaching to her ankles. She stands crossed legged.

There stand two female attendants one on each side of the couple. The attendant on the right is dwarfish and holds a big mirror while the attendant on the left is tall and holds a
chauri or fan.

The plaque probably depicts a drinking scene.

33— SEATED DAMAPATI PLAQUE.
Kausambi—1st century B.C., Size 5.5 x 5.3
Reg.No. 2504.

The plaque contains a man and a woman seated on wicker stools (morhas). The woman is seated on the left and holds a jar on her upraised right hand. Her left hand is placed on the waist of the man seated on the right. The hair of the woman are arranged and fall on the sides. She wears a torque, a necklace, bracelets, anklets and a sari held up by a jewelled girdle. Her face is turned to the left.

The man wears a high turban supported by pearl strings and is knotted in a globular core on the right part of his forehead. He holds a cup in his upraised right hand while the left hand resting on the waist holds a lute.

He wears a torque, bracelets and a short dhoti. Across his chest is wrapped a scarf which comes from his left shoulder and reaches below his right arm.

The plaque depicts a drinking scene. It may be mentioned that several drinking scenes have been noticed at Mathura.

34— MAN AND WOMAN
Kausambi—1st century A.D., Size 15 x 6.5 cm.
Reg.No. 5329.
The plaque depicts a man supporting a swooned woman in front of him. The face of the man is turned to the left. His hair is coiled in a big knot behind his head. The right hand of the man rests under the right arm of the woman who holds a part of his dhoti on his right thigh. The left hand of the man rests on her waist. The left hand of the woman is lifted.

The woman's hair is dressed up in a bump at the top. A braid of hair is seen hanging on her right. She wears a flat torque, earrings, bracelets and a sari supported by a band knotted at the waist on the front side.

This plaque recalls the bacchanalian scenes of Mathura. Bottom part broken and missing.

A double mould has been used for taking out the plaque.

(PL. XXI Fig. 1)

35- MAN AND WOMAN ON A PLAQUE
Kausambi, 1st century B.C., Size 9.5 x 8.5 cm.
Reg. No. 2510.

The plaque shows a man walking to the left. He holds a string wrapped around the neck of a two horned deer. The man wears a high headgear, round earrings, a torque, armlets, bracelets and a short dhoti held up by a waist band.

36- RECTANGULAR PLAQUE
Kausambi, 1st century B.C., Size 10.5 x 8.5 cm.
Reg. No. 4319.

The plaque depicts two blossomed trees one standing on
either extremity. Under the tree, on the left, a couple is seated on a wicker stool in *lalitāsana*. The man is on the left and the woman on the right. The man is playing on a *dhanurvīnā*. In front of the couple is a dancing woman under the tree. The right hand of the dancing woman is lifted above and the left rests at the waist.

This is an interesting scene. It may relate to some type of spring festival. Or it may be just a dance performance in a garden. [Page 316]

37- A THICK PLAQUE

Kausāmī, 1st century B.C., Size 10 x 7.5 c.m.
Reg.No. 3267.

The plaque has scenes on both of its faces. On one side a man is seen seated on a wicker stool (*morhā*). He is playing on a *vīnā*. Next to him is a tree and on its right a dancing woman. Her head is tilted to the right. Her right hand is lifted. The left is lowered and rests at the waist.

The reverse side of the plaque shows a headless woman touching her right earring with her hand; the left hand resting at the waist. She wears a *pataka* hanging in between her legs.

38- FRAGMENT OF A PLAQUE

Kausāmī, 1st century B.C., Size 8.5 x 7.5 c.m.
Reg.No. 196

The fragment preserves the forepart of a modelled elephant
to right placed on a wheeled cart. Only the leg of the rider is visible. In front of the animal there is a man and a woman. A rope is tied to the trunk of the elephant and the man is pulling the cart. The woman holds a basket filled with flowers in her hands. The woman wears a high headdress and an ornamental sari. The free space in the background is littered with rosettes.

In the collection of the Allahabad Museum there is another fragment (6.5 x 7 c.m., No. 4245) which gives another scene from a similar plaque. In this fragment is depicted the hind part of the elephant. Behind the elephant stands a male and a female. The woman stands on the extreme left and the man just behind the elephant on the right. The woman holds a flywhisk in her right hand and the man, handle of a parasol.

The scene depicted in the above described plaques recalls religious processions like rathayātra and Dashahara processions taken out annually on various occasions.

39- CIRCULAR PLAQUE

Kausāmbī, 1st century B.C., Size- 11.5 x 10 c.m.

Reg.No. 5075.

The plaque depicts a man seated on a boat shaped chariot drawn by four bulls towards the right. The man holds a rope attached to the yoke, placed on the necks of the bulls, in his right hand, and the rod of the parasol above his head, in the left one. The chariot has spoked wheels and its walls are decorated with rosettes. In front of the seat there is a triangular frame of three lathe turned poles.
**FRAGMENT OF A PLAQUE**

Kauśāmbi, 1st century B.C., Size: 9.5 x 7.5 cm.
Reg. No. 5328.

The fragment depicts a ferocious winged lion standing on his hind legs on the extreme right. Next to him on the left stands a man grasping the neck of the fearful lion with his extended left hand. In his right lifted hand there is a sword or club with which he was going to strike the animal. On the extreme left is visible one of the forelegs and head of an elephant with upraised trunk.

The man puts on a long gown with ornamental border at the lower end. There is an ornamental belt on his waist. He wears suspended earrings, a flat torque with hanging chains, armlets and bracelets.

A border of circlets along the rim of the plaque is meant for decoration.

The remaining part of the above scene has been depicted on the fragments of terracotta plaques Nos. 2524, 4853 and 4697 preserved in the Allahabad Museum. These depict a furious winged lion mounted on the back of a he-elephant to right. The elephant is seen in great panic. The man standing before the elephant is attacking the lion with a club or sword to rescue him while with holding other one with his outstretched left hand placed on his throat. (PL. XXII Figs. I & II)
41- **SIDE WALL OF A TOX CAFT**

Kausāmbī, 1st century B.C., Size- 6.5 x 6.5 c.m.

Reg.No. 4682.

Inside a medallion formed by two ornamented concentric circles is depicted a ferocious lion standing on its hind legs on the left. On the right stands a man thrusting a spear in the gaping mouth of the beast. The spear is held by the man in his upraised right hand and a shield in the left one is kept in front for protection. Behind the man on the extreme right is seen standing a woman.

42- **FRAGMENT OF A CIRCULAR PLAQUE**

Kausāmbī, 1st century B.C., Size- 7x 6 c.m.

Reg.No. 5350.

The plaque preserves inside a sunken medallion the figure of a tiger standing on his hind legs. On the extreme right stands a man holding a shield and a spear. He is thrusting a spear held in his left hand in the stomach of the animal and holds a shield in the right one. Two foreleg claws and the head of the tiger are placed against the shield.

The plaque on the right is damaged.

43- **SEMI CIRCULAR PLAQUE**

Kausāmbī, 2nd century B.C., Size 8x 8 c.m.

Reg.No. 5008
The plaque depicts a scene of an elephant moving to the right with its left foreleg stretched forward. There are three riders seated on the back of the elephant. One among them is a woman who is seen seated on the neck of the animal driving her with a goad held in her right hand. She is touching her left ear with an upraised left hand.

The central figure holds a multi-stringed \textit{vina} in his right hand.

In the rear is seated a third figure whose legs are tied by a rope to the elephant’s body. He holds the rope in his left hand so that he may not fall down. His head is turned backwards and is shown emptying a long purse of coins held in his right hand. The coins are falling on the ground behind the elephant. There are two persons engaged in collecting the coins. One of them stoops to pick up the coins from the ground while the other one stands with an upraised hand so as to catch them in the midway.

The rim and the free space in the plaque are bedecked with small rosettes. There is a suspension hole at the top of the plaque.

The scene depicted on the plaques described above has been correctly identified by Rai Krishnaas (15) and Dr. S. C. Kala (16) with the episode of the elopement of Vāsavadattā, daughter of King Chanda Pradyota of Avanti, by King Udāyana of the Vatsa kingdom.

(PL. XXIII Figs. 1)
44- **RECTANGULAR PLAQUE**

**Kausāmbī, 1st century A.D., size: 7.3 x 6.7 cm.**

Reg. No. 5393.

Inside a rectangular incuse a she-elephant is seated facing right. One female and two male figures are mounted on the back of the elephant. They are pulling a woman. The figures are in a highly damaged condition.

The scene depicted on the above plaque may be identified with the episode of the elopement of Vāsavadattā by Udayana as stated in connection with the item No. 43 above. The plaque described on item No. 43 shows only three persons mounted on the she-elephant whereas this plaque depicts four persons. These four persons may be taken as Udayana, Vāsavadattā, Vasantaka and Kāñchanaśālamālā, the maidservant of the princess. They appear to be getting ready to run away from Ujjainī to Kausāmbī. In the scene Vāsavadattā is being lifted by the persons mounted on the back of the she-elephant.

This identification conforms to the story narrated in Brihatkathāmanjari and Brihatkathā that while departing Udayana took on Snadravati, all the weapons belonging to him, his lute Ghośavati, Vasantaka, Vāsavadattā and Kāñchanaśālamālā, one of the princess maidservants from Ujjainī (17).

45- **FRAGMENTS OF A PLAQUE**

**Kausāmbī, 2nd century B.C., size: 7 x 6 cm.**

Reg. No. 2511.
The fragment preserves a well capprisoned he-elephant with curved tusks and raised tail moving towards the right. There are three riders on the back of the elephant. The man seated on the neck of the elephant is the mahāvat who holds a goad in his right hand. His head is broken. Behind the elephant driver there is seated a couple. The man holds some object (chaūrī or a musical instrument) in his right hand. On the ground behind the elephant, the upper part of a man is visible. The woman seated in the rear wears a high headdress.

This plaque too may be attributed to an abduction scene.

46-

FRAGMENT OF A PLAQUE

Kausāmbī, 1st century B.C., size: 12 x 8 cm.

Reg. No. 5394.

The fragment preserves the bust of a winged male figure wearing a high headdress having square designs. He puts on round earrings stamped with a rosette shown frontally. He wears a thick torque, a necklace with inverted triratna pendants and armlets. Below the necklace the head of a peacock is visible. On the back near the shoulders is seen a wing on either side. The wings coming out of shoulders are curved towards the head at the end. Each wing is littered with several rosettes.

Hani is partly broken. Part below chest missing. (PL.XXIII F;)

2 &

(PL.XXIV F)
47- **UPPER PART OF A PLAQUE**

Kausāmbi, 1st century B.C., size 7.5 x 10.5 cm.

Reg. No. 4825.

The fragment preserves the torso of a man holding a peacock in his hands. He wears a thick ornamented torque, a necklace with triratna pendants, beautiful armlets with hanging chained pendants and puffed up bracelets. Only the neck along-with the head of the peacock remains and rest of its body is lost.

The head and the part below the waist of the man is missing.

48- **FRAGMENT OF CIRCULAR PLAQUE.**

Kausāmbi, 2- 1st century B.C., diam. 8 cm.

Reg. No. 5398.

The fragment depicts a male figure seated on the back of a peacock to right. The man is shown facing. He wears a one stringed necklace with a round pendant circumscribed by a circle of beads and puffed up bracelets. His face is roundish. He holds some edible in his right hand. A semi-circular wing is attached with the right shoulder of the figure. The empty space behind the man is littered with small rosettes and small dots. There is a border of rosettes along the rim of the plaque.

The right half of the plaque along with the head of the peacock broken and lost. There is also a crack visible in the centre.
PLAQUE WITH ELOPEMENT SCENE

Kausambi, 2nd century B.C., size 18.6 x 8 cm.
Reg. No's. 5108 and 5238.

The plaque depicts a well-built man running to the right holding a lady in his arms. His left raised leg indicates movement. He has a grotesque appearance, wrinkled face and goggle eyes. His hair is supported by a fillet studded with rosettes. He wears long pendant earrings embossed with rosettes, a four-stringed necklace of beads, a short dhoti held up by a waistband with a rosette on one of its ends, triple bracelet and armlets with rosettes embossed upon them. The upper part of his body is bare. A bell hangs from his left hand wrist.

The woman wears a saree supported by a triple-stranded beaded girdle and a flat belt, now broken and hanging below, a double-stringed beaded necklace, now loosened and hanging in between her breasts, likely to fall down. Her hands are totally deprived of ornaments.

The hands of the lady are raised on either sides of her head. In order to get herself freed she is pressing the wrist of the right hand of the man with her left leg. In the scuffle for her release her double-stringed beaded necklace is broken and is likely to fall down on the ground. There are visible three room ornaments and a few beads or pearls lying in between the legs of the male figure. On the extreme lower right corner
are visible a rosette and a round object probably an earring, made of beads interwoven together.

The plaque was broken in two parts but it has been rejoined. There is a suspension hole at the top.

Dr. Kala brought this subject to light in the year 1960 through the publication of four terracotta fragments from different plaques acquired by the Allahabad Museum and used them as a basis for a line drawing in his book Terracotta Figurines from Kausāmbi (18). He also published an informative note on this subject in the Journal of the Indian Museums (19). (PL. XXIV Fig. 11)

50- **Fragment of a Plaque with Elephants in a Jungle.**
Kausāmbi, 1st century B.C., Size 9.4 x 9 c.m.
Reg. No. 3234.

The fragment shows the forehead of an elephant with two large tusks and trunk on the right. The forepart of another elephant is seen to left on bottom left corner. Above this elephant are seen intertwining creepers.

The plaque is broken on all sides.

51- **Standing Male Winged Figure.**
Kausāmbi, 1st century B.C., Size - 10.8 x 5.3 c.m.
Reg. No. 204.

The plaque contains a standing male figure having one decorated upraised wing behind each shoulder. His face is longish
and his headress is coiled on the left side part of his head. He wears round earrings, a necklace, puffed up bracelets and thick anklets. A scarf hangs below from the shoulders on either side reaching his knees. His right hand rests on the waist and the left is lowered down. The right leg is bent at the knee. There is a thick waist band on the waist with an ornamental tassel hanging on the left thigh.

52- **CIRCULAR PLAQUE**

Kausambi, 2nd century B.C., size 8.3 x 8 c.m.

Reg.No. 5399.

The plaque preserves a wheeled chariot drawn by a pair of deer to right. At the top right side are seen standing two men with folded hands probably offering flowers facing left before the personage mounted on the chariot. On the left side, behind the chariot are seen two male attendants. One of them is holding a flywhisk in one of his hands raised above.

There is seen a parasol in front of these attendants but the portion of chariot on which the personage was seated is broken and lost.

53- **RECTANGULAR PLAQUE (J.C. TANDON COLLECTION)**

Kausambi, 1st century B.C., size 9 x 6.5 c.m.

The plaque depicts two men standing face to face as if engaged in wrestling. The left hand of the man on the left and
right hand of the man on the right is raised up and their elbows joined together. The right and left hands of the respective figures rest on their chests. The knees of their right and left legs also appear to be touching each other.

The plaque is weatherworn.

54— **STANDING WOMAN**

Laṅkañhāgir, 1st Century B.C., size 13 x 7.5 c.m.

Reg. No. 433.

The plaque preserves the standing figure of a woman with her right hand lowered and the left one placed across the belly. Her hair are dressed to the sides with a central floral ornament at the top. She wears a sari bulging to the sides at its lower portion. She wears circular earrings, long necklace, thick bracelets and a scarf hanging up to the knees from the shoulders. There is a ball-like object on either side near the waist.

55— **WOMAN WITH A PAIR OF FISH**

Kauśāmbi, 1st century A.D., size 9.5 x 5.7 c.m.

Reg. No. 5244.

The plaque contains a standing woman holding a string with a pair of fish in her left lowered hand. Her right hand rests at her belly just above the waist girdle. Her hair is arranged in two side rolls with a projection in the middle. One decorated ribbon hangs from the mass of hair on either side. She wears round earrings, bracelets and a sari held up at the waist by
a girdle. There stands a female attendant on her right. The plaque is highly rubbed off.

The plaque is broken at the bottom.

A mould (Reg.No. 4680) depicting the same subject is also housed in the Allahabad Museum. It also comes from the same site.

V. D. Agrawala has identified such types with 'Vasumāhārā' but his views are not acceptable to scholars. It certainly represents a goddess but her original name has been lost.

56- STANDING FEMALE

Kauśāmbi, 1st century A.D., Size- 13.4 x 6.4 cm.

Reg.No. 5343.

The plaque depicts a standing woman holding a child in her left arm. She has an oval face, big eyes and grooved eyeballs. She wears a torque, round cupshaped earrings, bracelets, a beaded girdle, a rope like waist band, a sari and a ball like crest on the head. Her right arm rests on the child's knee. There are traces of a halo around her head. Her hair of the child are dressed and held in two high loops. A scorpion crawls on the right arm of the figure.

The top left arm and the bottom part of the plaque is broken.

57- STANDING FEMALE

Kauśāmbi, 1st century B.C., Size 13.5 x 5.5 cm.

Reg.No. 2493

The plaque depicts a tall and slim woman standing on a
pedestal with a parrot on her right upraised hand near her shoulder. She has an oval face. Her right leg is bent at knee. She wears a torque, two necklaces of beads, several stranded plain necklaces reaching the belly, earings, seven plain bangles in each hand, anklets, triple stranded girale of beads supporting her sari and an ornamental fold hanging from the girale between the legs reaching her ankles. Her left hand rests on the thigh.

Suka-kriga was a favourite domestic sport in ancient times. There are several sculptures in the Mathura Museum where women sport with the parrots. (PL.XXIV.Fg.1V)

58- FEMALE TORSO
Kausambi, 1st century A.D., size 7.5 x 5.5 c.m.
Reg.No. 5267.

The plaque preserves a standing headless female figure with her right hand lowered in Varadamudra. The left hand rests on her waist. She wears a torque, puffed-up bracelets, a sleeved jacket and a tri. A scarf hanging on the back of the figure reaches up to her knees. The female depicted in the plaque may represent some goddess.

59- FRAGMENT OF A PLAQUE
Kausambi, 1st century A.D., size 6.5 x 4.5 c.m.
Reg.No. 5288.

The plaque depicts a man and woman engaged in sexual union.
The woman is seated on a chair-like object and man is shown kissing her lips. One leg of the lady is stretched to the side.

It is a unique subject. Cohabitation scenes are available in the sculptures of Khajuraho and Shavaneswar which are datable to the 11th century A.D. The terracotta piece discussed above shows that cohabitation subjects were used in art as early as the 1st century B.C.

**Figures of a NUDIST GODDESS**

**Jāṇi, 2nd-3rd century A.D., size 12 x 14 c.m.**

Reg. No. 4617.

The figure of the goddess has a flower in place of her head. She wears a rope-like applied torque with a circular pendant with grooves in her neck. A grooved applied necklace passes over her breasts. She wears armlets and a broad applied girland with grooves and incisions.

Her arms are stretched to the sides with right arm bent upwards at the elbow. Her heavy breasts have a number of tiny grooves on them. There is a cross slit for the navel. Her legs are stretched to the sides and then drawn backward as in child birth attitude. The goddess called 'Nagnakāma' seems to be a very popular deity during the early centuries of the Christian era. A big stone image of the deity is worshipped at Alampur in Andhra Pradesh. The deity was popular both in the north and the south.
61. **Triangular Hollow Plaque**

Kausāmbī, 1st century B.C., size 12 x 7 cm.
Reg. No. 5172.

The plaque has two sides. On the obverse, at the apex of the triangle, there is a *triratna* and immediately below it a female figure riding on a galloping horse. She holds the reins of the horse in both of her hands. She wears a torqued, circular earrings and a number of bangles in her hands.

The saddle and trappings are seen on the body of the animal but no stirrups for holding the feet are visible.

On the reverse the plaque has a decoration of parallel, horizontal and slanting leaf pattern lines.

62. **Fragmentary Plaque with Inscription**

Kausāmbī, 2nd-3rd century A.D., size 6.5 x 8 cm.
Reg. No. 2886.

The plaque has preserved the figure of a woman standing in the centre in half profile. On her left stands a dwarfish female attendant holding a basket or jewell box above her head with her upraised hands. On her right is a tree (banana ?) and an inscription in two lines inscribed vertically in the lower corner. The lady wears a four-stranded girnale. The plaque is painted with glassy brown paint. The inscription reads-

1- गमि (गमि कुक्त ०)

2- त (क ०) ध्व (म ०) घ ।
Top and bottom right side of the plaque broken.

There is another inscribed terracotta piece in the Allahabad Museum. This piece is the forepart of an elephant (Reg. No. Jh/4087) on whose head is inscribed क्षय यन्त्र (नवयान) in the Brahmi script of about 1st century B.C.

Several other terracottas (20) with inscriptions have come to light in recent times.

63- Plaque from Bhītā.

Plaque, (3" in diam) from Bhītā. Scene repeated on both the faces. At top of the plaque two men are looking towards a railing. There are shrubs on the right side. Below, there is a chariot drawn by four horses. On the chariot is seen a man and a groom. On the left of the chariot there is a shrine with chaitya doorway enclosed by a railing. Infront and below the shrine, there is a tank filled with lotuses and a man drawing water from it. There are two deer, and one peacock (21) at the bottom.

Marshall who discovered the plaque for some reason did not mention the flowery tree behind the chariot where a woman is holding a basket. The right hand of the man seated on the chariot is stretched towards the woman. Marshall describes a man drawing water from the tank but actually the man is pouring water as an offering.

Marshall says that the plaque contains a scene of Rishi-Kanva's Asrama. But this identification is doubtful.

The ancient sites of the Allahabad district have yielded
an appreciable number of terracotta toy-carts and Chariots of various designs. Some of the important types are described below.

64. **TOY CART (KINNARA)**

Kausambi, 1st century B.C., Size 10 x 14 c.m. Reg.No.5080.

This toy cart is formed of a composite figure. The front part depicts a male bust with folded hands. The hind part is bird-like and have wings and tail of a bird. The hair of the man is coiled in a knot in front and is supported by a beaded chain. A plain fillet is seen on the forehead. He wears earrings and thick bracelets.

The hind part is covered with peacock feathers and also contains decorated wings.

There is a transverse hole through the front part below the abdomen of the man for the axle.

65. **TOY CART MAN ON THE BACK OF A RAM**

Kausambi, 1st century B.C., Size (Ht.) 12 c.m.

Reg.No. 2611.

The man is seated on the back of a ram having goggle eyes. An ornamental fillet lies on the forehead of the animal.

The male rider has a high headdress surmounted by two loops supported by a fillet studded with small rosettes.
FRONT WALL OF A TOY CHARIOT

Kausâmâbī, 1st century B.C., size 8.5 x 8 cm.
Reg.No. 5197.

The plaque shows the front wall of a toy chariot. In the top part is seen a woman flanked by a male on either side. Below are depicted heads of a pair of bulls. The woman wears a turban consisting a large pendant in the middle supported by a ribbon. An ornamental fillet emerges from her headgear and hangs on either side of her face. She also puts on a double strung beaded necklace. The two other figures also wear turbans similar to that worn by the woman.

BODY OF A TOY CHARIOT DEPICTING A PICNIC SCENE

Kausâmâbī, 1st century B.C., size 18 x 10.5 cm.
Reg.No. 4870.

Inside the body of the chariot are shown seated two groups of persons each seated against the walls of the chariot. In each group there is a woman in the centre. Between the groups in the centre there is placed a mridanga or tablā. On the hind part of the cart is a plate containing some edibles. On the left side a man and a woman are enjoying a kiss and on the right the woman gazes at the man seated before her. One of the hands of the kissing woman rests on the mridanga. A cushioned carpet is spread over the seat and the side wall. The outer walls of the chariot also have ornamentation. It has a hole across the body for the string.
The scene depicted in the body of the toy chariot may represent scene of a garden picnic (uṣyāna yātrā).

68- **BODY OF A TOY CHARIOT**
Kausāmbi, 2nd-1st century B.C., Size 15 x 7.5 x 6.5 c.m.
Reg. No. 201.

The body of the toy-chariot is rectangular. It is made of four walls. Each wall has railings similar to the ones seen around the Buddhist stūpas. The longer right side wall consists of a railing formed by three rail pillars, two cross bars and one coping at the top. There is a semicircle studded with rosettes. The front wall which is small also bears the similar railing. The lower part of the wall is filled with a large number of rosettes and other decorative patterns.

69- **LION-HEADED HYBRID ANIMAL USED FOR A VEHICLE**
Kausāmbi, 1st century B.C., Size 15.5 x 9 c.m.
Reg. No. 5931.

The fore part is lion head and the hind part like the tail of a fish. There is a transverse hole for an axle.

This specimen is rare.

70- **HORSE-HEADED TRICYCLE**
Kausāmbi, 2nd-3rd century A.D., Size-Ht. 12 c.m., base 8.5 c.m., Reg. No. 5026.

The tricycle is made of a horse head. The mane of the
animal are indicated by incised lines. An ornamental band hangs from the head to the neck on either side.

Below the neck is a transverse hole for an axle. There is another hole on the neck.

71- FRONT BULL OF A YAK CARIO.
Kauśāmbī, 2nd century A.D., size: 9 x 8.5 cm.
Reg. No. 3501.
The top part of the plaque is circular. It shows two rampant lions standing on hind legs facing opposite directions. Top part damaged.

72- FRAGMENT OF A PLAQUE.
Kauśāmbī, 2nd century B.C., size: 8 x 5.5 cm.
Reg. No. 5390.
The plaque preserves the figure of a stout man having a wrinkled face and holding an elephant goad in his right hand. His lifted ears appear animal like. His hair are supported by a fillet studded with rosettes. He has a prominent belly.

The face of the man depicted on this fragment resembles the face of the yaksha figure running away with a woman described earlier on item No. 49.

73- SQUATTED CORPUS NA YAKSHI FIGURE.
Kauśāmbī, 1st century B.C., size: 7.6 x 5.3 cm.
Reg. No. 5325.
The man is seated with drawn up legs holding a bird in his
hanis. He has a snug nose and a dreadful facial expression on the wrinkled face. His hair are indicated with incised lines arranged backside. He wears bracelets and anklets. His genital is visible below the waist girdle.

74- **SQUATTED CORPULENT YAKSHA FIGURE**
Kauśāmbī, 1st century B.C., size 7 x 5.5 c.m.
Reg. No. 2991.
The yaksha resembles the one described in item No. 73 but this figure holds double wind pipes in his hands which he is blowing.

75- **Nāga FIGURE**
Kauśāmbī, 2nd century B.C., size 10.7 x 5.4 c.m.
Reg. No. 15
The figurine represents a serpent goddess. It has slightly curved head and pointed mouth with six horizontal scale marks on it. On the pointed portion there is a small transverse hole. Below the scale marks there are two applied ringlets, indicating eyes. Further below occur the same number of horizontal lines followed by one punched circlet. Below it there are three horizontal incised lines followed by six punched circlets. Next to it occurs a crisscross design followed by four horizontal lines at the bottom. The portion below the three horizontal scale marks is exaggerated.

Similar nāga figures have been discovered at Vaiśāli also (22).
76- A PLAQUE DEPICTING A COUPLE—J.C. LANDON COLLECTION

This rectangular plaque, from Kausāmbī, depicts a man resting on a long staff on his right shoulder from which hang a basket and a bag. It is a unique find. The woman on the left also holds a basket. The couple is probably in travel. It may be assigned to about 1st century B.C. (23).

77- ROUND PLAQUE FROM JHŪŚI

The plaque depicts a centaurest with a human bust joined to the hind part of a mare. By her side there is a man, probably her husband, offering her a cup of wine. Behind the man stands a male attendant holding a bow (24).

SEHRAOTAS OF SABA—KUSAN—PERIOD (1ST CENTURY A.D. TO C.300 A.D.)

78- STANDING FEMALE

Jhūśi, 2nd century A.D., Size—12.2 x 6 cm.

Reg. No. 5403.

The figurine has a longish face and drooping eyes. She wears long suspended earrings, a necklace with a round pendant between the breasts, armlets, bracelets, double stranded beaded girdle and a lower garment with a three striped pataka in between the legs. Both of her hands rest on the waist. She has heavy close breasts and raised belly. Her hair falls down on the back in a braid. The double mould device has been applied in its preparation.
79- **STANDING FIGURE**

Kausambi, 2nd-3rd century A.D., Size 11.5 x 6 c.m.

Reg.No. 4224

The hair of the woman is dressed backwards in a knot. A fillet, with a round ornament in the centre, supports the hair above the forehead. It has long crude nose. The pupils are not indicated on the eye balls. Below her nose there is applied a pellet of clay due to which lips are not distinct. She wears suspended earrings, a double stranded beaded necklace, a beautiful armlet on the right arm, a number of bangles on the left arm, bracelets on the wrists and a chain on the waist. There is an ornamental object which comes from her left shoulder passing over her left breast reaching below the right arm. This ornament passes over her back also diagonally resembling a sacred thread. Her right hand rests on the stomach and the left one on the waist girdle. Her legs are short and set apart from each other.

80- **STUPA LIKE SKIN FIGURE**

Jhūsi, 2nd-3rd century A.D., Diam. 9 c.m., Ht. 4.5 c.m.

Reg.No. 4973.

This round terracotta object contains two flying gandharvas in the posture of kissing each other on its surface. The tiny circlets on the head of the male indicate curly hair. The hair of the female are arranged above in a top knot. There is an Urdhva-mak on her forehead. Only their busts are in human form the hind
part is bird like. They are depicted flying towards the middle from both the sides.

81- \textit{PānchaMukhī SivaLīṅga}.

Jhūsī, 2nd-3rd century A.D., size-Ht. 4 c.m.
Reg.No. 4388.

This SivaLīṅga stands on a splayed out base. Around the top of the cylinder there are four faces of Siva.

The fifth face is at the top. Each of the faces has a pinched out nose, a slit mouth and incised eyes with bulging eye-balls marked with pin dots.

The face at the top is damaged.

82- \textit{HEAD OF SIVA}.

Jhūsī, 3rd-4th century A.D., size-Ht. 7 c.m.
Reg.No. 5226.

The head has an oval face, thick lips and prominent eyes. Hair are dressed backside and indicated by incision marks. There is a snake hood like appliqué on the forehead.

83- \textit{Holding Siva Figure}.

Kausambi, 2nd-3rd century A.D., size 13 x 13 c.m.
Reg.No. 223.

The seated headless male figure is bending a bar having four balls with both of his hands. His hands rest on his knees holding either ends of the bar. He wears a broad torque with square designs, thick bracelets and a Jhotī indicated by incised
lines. The man was supported by another figure whose two fingers are seen on his left side. Painted brown.

84- **MALE TORSO WITH EXPOSED INTESTINES**

Kausāmbi, 2nd-3rd century A.D., Size - 13.5 x 10 cm.

Reg. No. 3179.

This terracotta human figure is in seated posture. Its right hand rests on the side part of the exposed abdomen and the left is on the chest just above the open part.

It was probably a model of a surgeon of the Kausā̄na period.

This is the sole specimen of its kind in any medium of Indian art.

The excavations conducted by the university of Allahabad at Kausāmbi have brought to light two large size terracotta images from Ghositarāma monastery site. They are described below.

85- **FIGURE OF GAJJĀLAKSHAMI**

2nd-3rd century A.D.,

Size - 71 x 29 cm.

The goddess is standing with her right hand in abhayamudrā. She holds a lotus stalk in her left hand. Her hair are arranged backwards. They are also supported by an ornamental band representing a florel pendant. Above her head there are two elephants each holding a pitcher in its trunk. There is a small urṇāmark on her forehead. She wears heavy earrings, thick torque, necklace, armlets, bangles, bracelets and a sari. She has prominent breasts
with applied nipples. A scarf emerging from her left shoulder passes over the left wrist.

86- **FIGURE OF HARI Tī**
2nd-3rd century A.D.
Size 80 x 26 c.m.

The figure of Haritī is seated on a stool (Moqha). Her left hand rests on the left knee. A child, the body of which has been broken was probably seated on her left knee. Her hair is dressed backwards. She wears a torque, thick necklace hanging in between the breasts, round earrings, thick anklets, armlets, bangles and a sari.

Most of these specimens bear crude features and stiff facial expressions. They lack the suppleness of the earlier period. During the Gupta age fine arts attained perfection. Terracotta art was no exception to it.

The terracotta wealth of Allahabad region is unusually rich and varied. Terracotta was the common man's art, hence it is prolific in outlook. There is no doubt that Kausambi is one of the most outstanding terracotta yielding sites in India. The artist of the Sunga period were proficient in the planning of various compositions. If they did not possess this trait, possibly they could have not succeeded in accommodating several items on small plaques.

With more attention it may be possible to identify the various types of deities depicted in clay art. One of the most
popular deities of the Śunga period was evidently Lakshmi. This period saw hectic art activity which was followed during the succeeding period.

The Guptas ruled over the Allahabad region. The importance of Samudragupta's elaborate Prayaga prasasti is well-known. In the village of Jhūśī, near the holy confluence, there is a well called 'samudrakūpa' which has preserved the memory of the name of this great monarch. Some of the superb terracottas found at Kausāmbī, Jhūśī and Bhūtā belong to the golden age of our history.

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FOOT NOTE.—TI. BURGESS—CH. V

1- Ancient India, No. 4, P. 106

2- Ibid, No. 4, P. 107.


4- Ancient India— No. 4, P.135.

5- Ibid-P. 134.


7- JAI, 1911-12- Plate XXIII, No. 34 and 35, P. 36 and 40 respectively.
9. Ibid. 1924-25, P. 50, Pl. XIII, Figs. 2 and 3.
10. Ancient India, No. 4, PP. 125-126, Pls. XXXVIII, XXXIX, Figs. 87 and 89.
12. Ancient India, No. 4, PP. 125-126.
13. Ibid. P. 124, Pl. XXXVII, a.
17. Adaval, Niti- The Story of King Urayana, P. 73.
21. A.S.I., 1911-12, Pl. XXIII, Fig. 17, P. 73.
24. A similar subject in terracotta has been noticed at Abichchhātrā- see Ancient India, No. 4, P. 170, Pl. LXXV.